

washed, the carrying off of water, rather than the supply, being the object in the piscina, the bowl of which, in deed, is hardly large enough for any other use.

"Piscina," and "lavacrum" are used, as synonymous, by Durandus; but the latter word is sometimes applied to a basin for washing of any kind; as in the inventories of Fincham, in 1354-5, and in 1411, printed in the "Monasticon Anglicanum." "Lavatory" is more commonly used for the trough, or basin, in which the hands and face were washed, examples of which remain at York, Salisbury, and Durham, but is used for the piscina, in the contract for Catterick Church, and in the catalogue of furniture for the royal chapel at Eltham, 6th Henry VIII. "Sacarium" is the term used by Mr. Pugin; it formerly signified a receptacle for any thing sacred, as "sacarium piscinae," "sacarium baptisterii," and applied frequently to an apartment, or sacristy. "Water-drain," was used by Mr. Rickman, as well for the drain, as the niche, which contained it. "Fenestella," the Latin word for a little window, was formerly, and, by the Cambridge Camden Society, is now applied to the recess, or niche, in which the basin was usually contained, "piscina" being retained for the last-mentioned. To our previous mention of the term "font," we may add, that it is adopted by Du Cange. Though the custom of washing the hands, before the communion, was one of very high antiquity, piscine are not often found of earlier date, than the thirteenth century. Norman piscine, where they do occur, are of the rudest form: there are two at Romsey Church, Hants; and one in the crypt of Gloucester Cathedral.

Piscine are found in every imaginable form; the most common is that of a recess, about a foot in width, with foliated head, ogee, crocketed, or otherwise; with a basin at the bottom, six or seven inches in breadth, with a drain leading into the ground. Piscine with round trefoiled heads were not uncommon, at the beginning of the thirteenth century, and they are found at Haddenham, St. Lawrence's Church, Ramsgate, and Coggeshall, Essex: about 1250, they were superseded by the pointed trefoil. At Long Wittenham Church, Berks, is a very remarkable piscina, illustrated in the *Archæological Journal*, vol. ii. p. 134: it is of a trefoiled form, with a small cross-legged figure in armour, lying along the front of it, on the edge, with the basin at the back: in the head of the piscina are two angels, as if hovering over the figure below.—There is generally a shelf of stone, or wood, across the middle of the fenestella, and sometimes a recess, running inwards, on one or both sides, of which the use is unknown. At Christ Church, Hants, there is a niche in the interior. The piscina at Jesus College Chapel, Cambridge, of transition character, probably of the date A.D. 1200, has a central shaft, two basins at half the height of the shaft, and intersecting arches; the whole inclosed within a square border. The piscina at Rothwell Church, Northamptonshire, is triple, a very unusual form. Some piscine have no recess or fenestella, but project on brackets, others are half projecting. The recess at Hexham Church, Northumberland (A.D. 1200), is a simple, trefoiled arch-head: some have rich canopies, with pinnacles; others are supported upon a shaft, as in the example from Aylesbury. A piscina at Stoke Golding Church, Leicestershire, has two bowls in the same niche, and the large piscina in Tilley Church, Essex, has one basin octangular, and the other circular. Two of the most remarkable examples are those at St. Alban's Abbey, and Cobham Church, Kent; the former is of early date, but enriched, and occupying a large space; the latter, of perpendicular date, is very elaborate. "The offices of Early-English piscine," says the "Few Hints on the Practical Study of Ecclesiastical Antiquities" of the Cambridge Camden Society, "are generally either shallow and circular, or deep and reversed pyramidal," as in the piscina from Aylesbury. "In Decorated, they are four-foiled, five-foiled, &c., up to seventeen-foiled; which last is very unusual, but occurs in Ardingley Church, Sussex. Other forms are square, semicircular, eight-foiled within a raised rim, covered with a pierced flower, or with a dog or lion keeping guard over the orifice."

The use of the shelf, before-mentioned, is not known with certainty. When it is of large size, it may have formed the Table of

Prothesis, or Credence, on which the elements were deposited previous to their oblation; but, it is usually much too small for this purpose, and the credence table was generally placed on the north side. Some suppose, and with some degree of probability, that it held the soap, and others, that it was "the receptacle of the vessel for the holy oil, as it is not found in churches which have a chrismatory." In the Glossary of Architecture (Art. Fenestella), there is this quotation:—"Parva campanula, ampullæ, &c., in fenestella, seu parva mensa ad hac preparati"—"Missale Romanum"—which might lead to the belief, that the oil and the bread and wine occupied the same place. At Aylesbury Church, in a chapel attached to the north aisle of the nave, is a piscina with a shelf across the middle, and a smaller shelf above that. We are not aware that this peculiarity has been noticed. In the same church, near the piscina, now illustrated, is a second, but of different form: there is also a niche.

The piscina at Haddenham Church, Buckinghamshire, which forms the subject of one of our illustrations, is a singular example, and has the appearance of being composed from pieces of some other work. It has a round-headed trefoiled arch, with the dog-tooth enrichment, and may be considered as early English—the style of the thirteenth century. The several leaves are very well executed, but the whole has suffered from neglect, and half its beauty is concealed by green mould, and whitewash. There is no appearance of a basin, but this is probably shallow, and filled up with the whitewash, or cement, which is remained on the bottom. The piscina stands in the south wall of a chapel, which is on the north side of the chancel; and it is the only part of the original chapel, which has been preserved, the present one being of late date. The church itself is a small edifice, near the road from Aylesbury to Thame, about seven miles from the former place. It appears to have been commenced about the year 1200. The font is of decided Norman character; it is circular upon an octagonal base, and has some grotesque carving. The church has had many alterations during the fourteenth, fifteenth, and sixteenth centuries, but the main building belongs to the early part of the thirteenth. It contains one or two small brasses, a rood-screen, parclose, and open benches of late date. The latter are curious; being placed far apart, and having two seats in each compartment, so that the faces of some of their occupants would not be towards the east. The tower is square, and finished with a plain parapet; the Early English arcade, which surrounds it, at the belfry, is of excellent character, and has been engraved in the Glossary of Architecture. There was formerly a chapel, or aisle, on the south side of the chancel; the arch and responds, corresponding with those on the north side, being built into the wall.

St. Mary's Aylesbury, is a large cross church, with aisles, and north and south chapels to the nave, with which they are now united. The tower is at the intersection, and is ascended by a turret stair, at the north-east angle; the stairs commencing on the west side of the transept. There were eastern aisles to the transepts; that on the south has given place to a school-room in a late style, and that on the north, to a sacristy, and room adjoining. The arches, by which the transepts communicated with the aisles, are now remaining, they are early English, the original style of the building, of the best character, and have lately taken part in the general restoration, which at the time of our visit, the church was undergoing, under the superintendence of Mr. Ploymann, of Oxford. Several of these arches are built into the walls, and the church had greatly suffered from the defective construction of the tower; one of the piers of the nave had been thrust out of the perpendicular, in an alarming degree, and enormous, and unsightly counterforts had been built up, at different times, to prevent the falling of the tower. The roofs of the transepts are of timber, with rich tracery, but those of the chancel, and nave, were concealed by modern lath and plaster ceilings. These were jointed, and coloured in imitation of stone by the parish plasterer; whose merits seemed to have made some impression upon our cicero, the clerk.

* "A Few Hints," &c., &c.

The old benches may be seen, amongst the modern pewing, and also a few panels from the roodscreen, with figures painted upon them. There is a fine door to the south transept, perpendicular, enriched with panelling between the label and the four-centred arch, as in the example at Witney, Oxfordshire, figured in the last edition of "Bloxam's Gothic Architecture." The west door is early English, with shafts, and a trefoil headed arch on each side; and it is singular, that, in each arch, the capital, which is farthest from the door, is raised above the level of the other. A good early decorated monument is in the north transept. There is a piscina in each of the chapels of the nave, and two in the north transept, one of them being that now engraved. The font is a remarkably fine one, circular upon a square base, of Norman character, of beautiful form, and highly enriched in the double cable, which surrounds the stem, and the channelling of the bowl. When we saw it, it stood in the north-transept, but, probably, once stood at the west end, where a modern one had usurped its place. It would well repay a journey to see it. The piscina above is in the east wall, and is in the style of the transition from early English to Decorated. The shaft is clustered and elegant; it stands in a recess:—the fenestella is square, and recessed in a greater degree; and the basin is square.

The churches of Buckinghamshire merit an attentive examination; in the neighbourhood of Aylesbury, they are numerous, and many of them have the old seats, and other original features remaining.

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TOMB-STONES AND EPITAPHS.

Is a lecture on ancient and modern burial rites, recently delivered by the Rev. Joshua Fawcett, M.A., at Bradford, the lecturer made the following remarks on monuments and epitaphs:—

"Spon, whose pursuits as an antiquary, joined to his character as a Christian, well qualified him for his ecclesiastical researches, observes, 'that if the doctrine of purgatory was any where to be found, it would be particularly in the epitaphs of the early Christians. But in the ancient epitaphs you never read, before the 7th or 8th century, 'Pray for him,' nor even so much as 'Requiescat in pace,' now so often read in modern epitaphs, and on eusebeions, and which is nothing more than an expression of our wish, as to the state of the deceased. In the early records of the pious dead, we read only, with the dates of their death, 'Obiit in pace,' 'Depositus est in pace,' 'Quiescit in pace,' 'Obiit in somnum pacis,' 'Acceptus est apud Deum'; i. e. 'He departed in peace,' 'He is laid here in peace,' 'He rests in peace,' 'He departed into the sleep of peace,' 'He is accepted of God.' In addition to this simple inscription there were merely the initial letters of the deceased's name.

Unhappily, we live in times when the reverse of all this is the rule. No one can frequent the sleeping-places of the dead without being painfully struck with the extreme impropriety alike of monumental erections, and monumental inscriptions.

The general tone of monumental inscriptions should be characterised by Christian humility, kindness, and by a disposition to say too little rather than too much.

Unfortunately, the choice of inscriptions is too often left with the stonemason, who, furnished with a small stock of trite and everyday verses, supplies according to his own taste the wished-for eulogy.

Independent of the right which the clergyman has, of admitting or rejecting any monumental inscription, it is always best to submit to his judgment any tribute of respect which it may be thought desirable to erect and engrave, as by this means any error in diction or in doctrine may be avoided.

The same author already quoted, observes upon the folly and absurdity of making the stonemason the reference in the want of a suitable epitaph: "And now, suppose the customer requires a few lines of poetry, and is no poet himself, the complaisant stonemason obviates the difficulty at once. He has a book full of epitaphs; and one of these—grammar, spelling, and all—is, in a few weeks, transferred